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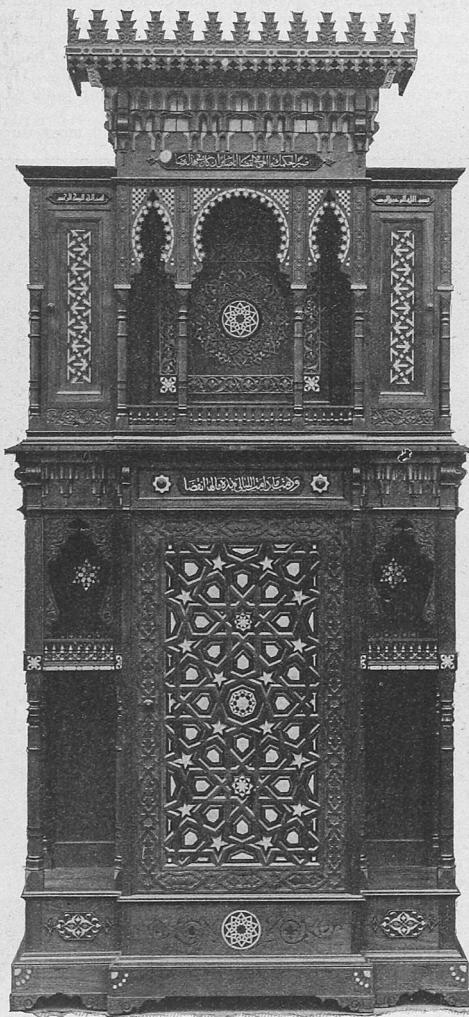
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so dainty and beautiful as white, or white and gold. Pink and gold dishes are lovely upon the breakfast table. But just as there are those who will use only the purest white linen for the table, so there are those who find nothing so refined as pure white dishes for the body of the set, with odd pieces in fanciful colors. Tints are always daintiest on the table where any color is desired either in linen or dishes. Pale pink, pale blue, pale green, and pale gold with white are more charming than any other combination for the table.

When purchasing dishes select from the list what is really wanted; some of the pieces in the set are unnecessary. Then,



CAIRENE BOOKCASE IN CARVING, INLAY AND MOUCHREBEA WORK.

too, the addition of pieces of silver and glass (cut glass, especially) give a brilliancy and beauty to the table; that a whole set of the same cannot achieve. Odd bowls and dishes should be chosen for salad set, for dessert service, for dessert fruits, salted almonds, candies, etc. The cream Saxony ware is beautiful to combine with the main set. A full tea set of fifty-six pieces, plain white, French China, may be had at reasonable price. A more ornate plain white, French China dinner set, of regulation number of pieces, may be had from \$45 to \$75. By adding to dinner set cut glass, Japanese ware, silver and Saxony, the set will do for all meals. Set of Trenton ware

in thistle design; German china with flower sprays and gold edge; white and gold dinner set; Ridgeway ware, any color, and other wares may be purchased from \$35 to \$75. Saxony fruit baskets are pretty with ribbon run through the open work, plates also have basket edge. Cut glass is always beautiful at any meal. Silver in the tea service is preferable to china. White and gold china, with dull gold handles and very deep borders, is rich and beautiful.

If desirable, a card may be addressed to such a house as Higgins & Seiter's, New York, for list of pieces and what sets they will break.

The following lists may prove convenient:

CUT GLASS.

| | | | | | |
|--------------------------|--------|---------|--------------------------|---------|---------|
| Celery Tray | \$7.00 | \$10.00 | Finger Bowls | \$18.00 | \$20.00 |
| Butter " | 6.00 | 10.00 | Ice Tub | 6.00 | 12.00 |
| Individual, doz. | 6.00 | 10.00 | Salad or Fruit | | |
| Water Bottles, | | | Bowl | 7.00 | 10.00 |
| each | 5.00 | 8.00 | Vinegar | 5.00 | |

ENGRAVED GLASS.

| | |
|------------------------|-----------------------------|
| Finger Bowls | Vinegar or Oil |
| (Sultana). | Flagons |
| \$5.00 | \$0.75 |
| Tumblers | Cheese Dish |
| 3.00 | 2.00 |
| Celery Glass | Water Bottles |
| 1.50 | 1.50 |
| Pickle Dish | Lemonades, Handle |
| 1.50 | 3.00 |

TRIPLE PLATE.

| | | | |
|---|--------------|--------------------------|--------------------|
| Knives | \$3.75 | Salt Spoons | each, \$0.40 |
| Forks | 7.00 | Butter Dish | 4.00 |
| Spoons | \$4.00 | Syrup Pitcher | 3.75 |
| Butter Knife | .75 | Nut Picks | doz., \$1.00, 3.00 |
| Sugar Shell | .50 | Cake Basket | 3.75 |
| Ladies | 1.75 | Gravy Ladle | .75 |
| Dessert Spoons | doz. 8.00 | Crumb Tray | 3.00, 4.00 |
| Spoon Tray | 3.00 | " Knife | 3.00 |
| Pudding Dish | 6.00 | Sugar Basket | 2.25 |
| Nut Cracker | .75, 1.00 | Mustard Spoon | .40 |
| Tea Strainers | 1.00 | Soup Tureen | 10.00, 40.00 |
| Tea Set | 15.00, 50.00 | Sugar Tong | .75, 1.00 |
| Olive Fork | .75, 1.00 | Pickle Fork | 1.00, 2.00 |
| After Dinner Coffee | 3.50 | Dessert Spoons | 7.00 |
| Carving Set (silver or celluloid handles) | | | 3.25 |

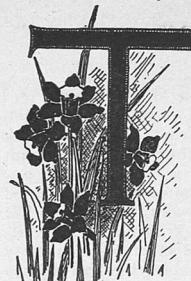
Besides the corner china closet, so ornamental with its array of choicest pieces, doors in the walls of the dining room should open into a commodious china closet to contain the greater part of the table ware.

With the addition of a sideboard as handsome as the other furnishings will allow, and a daintily appointed side table, the dining room furniture is complete. The appointments of a dining room are so few and definite that any error in their choice or combination is most glaring.

The pictures appropriate to this room are still-life subjects, flowers, fruit, etc., with tones and frames harmonizing with the general effect of the room. Serious and solemn, or sentimental pictures are unsuitable. Rather choose those that suggest brightness and cheer, which is the keynote of the successfully appointed dining room.

BLUE AND WHITE ROOMS.

BY MINNIE A. LEWIS.



HE combination of blue and white as a color scheme, which at the present time is so much the rage, has doubtless sprung from the craze for Delft ware that has come again into favor with the revival of the Colonial style of decoration.

A blue and white room is purely a modern idea for decoration, as the Colonial colors were yellow and white, the blue and white being used merely as a means of decoration in the fireplaces, with an occasional plaque or odd vase in Delft on the mantel.

The Delft tiles, plaques, dishes, etc., were in use at that period, having been brought to this country by our Dutch

ancestors, where in the little town of Delft the ware was manufactured. There are now imitations of the old stuff so perfect as to puzzle a connoisseur.

In a charming little house in a Western home, whose owners are the lucky possessors of a mahogany sideboard table and chairs (heirlooms of generations), there is an exquisite dining room decorated in a manner befitting the charming old stuff that graces it.

The walls are done in Delft, blue and white. The dado, in Lincrusta Walton, is painted in a dark tone of this color, and topped by a narrow ledge of wood painted white, like the rest of the woodwork in the room. This ledge is contrived to hold various pieces of rare old china in plates, platters, etc., which are prevented from slipping off by a gilt rod that is fastened at the corners an inch above the ledge.

The walls to the picture rail are tinted a light shade of blue, and still lighter are the frieze and ceiling.

The upper mantel is filled with an assortment of dainty china, mostly in blue and white; but an occasional bright bit of color on a cup or vase relieves the monotony of the two cold colors. The lower mantel is a study in blue and white tiles.

The sideboard, with its covering of linen drawn work, holds immense pewter plates and copper jugs.

The table, polished to a magnificent finish, has for lunch and breakfast a centerpiece of drawn linen, with similar doilies for the plate of each person.

The chair seats are covered with blue denim worked in white, outlining griffins, crests, etc.

The large divan in the window is treated in a similar way, except that the design is a conventionalized flower in scrolls and worked only on the valance, which is pleated and held to the sides of the divan with large, white nails.

The pillows piled up in this cheerful nook are of Japanese crêpe, chintzes, ginghams, etc., with an occasional one of denim worked like the chair seats.

The andirons and chandelier are of iron.

An exquisitely-carved old Italian cabinet, on one side of the room, holds Bohemian and cut glass together with an occasional piece of beautiful old silver.

The doors, which are double and lead into an artistically-decorated hall, are hung with two old blue and white cotton blankets, woven years back by the grandmothers of the family.

The floor is of polished and inlaid hardwood and covered with a blue and gray Japanese rug.

The windows are treated in a pretty way by the use of a stencil, which divides the large panes of glass into small diamonds—plain black lead was used for the purpose.

The curtains of blue and white Swiss with their frilled edges, hang straight to the window-sill, from under a valance of the same material, gathered full on a draw string that is held taut to the rings on the brass pole.

A warm tone is given the room by the use of scarlet lamp shades, bright water colors and buff window-shades.

Other rooms in these shades of blue use a striped paper on the wall above the dado, but running to the ceiling, using no frieze.

Then again, a paper in large scroll designs above a wide wainscoting of Lincrusta in white is charmingly effective.

An old Dutch fireplace in blue and white tiles, with black cupboard above, is an addition to these artistic rooms not to be despised.

White furniture in these dainty rooms is exquisite, particularly if the room is small.

Corner cupboards, sideboards and cabinets are all made with the white enamel finish and embellished with decorations in blue after the old Dutch style.

Queer cows, strange looking people, tulips and fancy roses, constitute the decorations.

A shop on Forty-second street shows an odd pipe-rack painted in white and blue, and arranged to hold the long-stemmed pipes such as were used by our Dutch ancestors.

DECORATIVE NOTES.

THE development of beauty in furniture is an encouraging sign of progress in the love of art. We are no longer content with crude utility, much less with the uncouth monstrosities that once posed as furniture in American homes. The taste of the buying public is an uncertain quantity; it is often misguided, often at fault; yet with many slips by the way, with discouraging lapses in individual cases, the general trend of purchase demands furniture that is in reality artistic. There is less disposition to accept that which is merely a meaningless jumble of disconnected ornament; a better perception of what is pure in design, sterling in execution and beautiful in adaptation to its end.

EVERYTHING in trade is not sordid, nor are commercial transactions necessarily devoid of light touches to lift them from the regions of things prosaic. There are manufacturers of furniture with whom the creation of beauty is an enthusiasm as earnest as the aspiration of a sculptor. Their art transcends the limits of mere trade; it dignifies their labor and leaves a permanent impress upon their surroundings. It is to their perceptions, as sensitive as the ear of a musician, we are indebted for the development of artistic design.



CAIRENE SCREEN IN MOUCHEBEA WORK.